

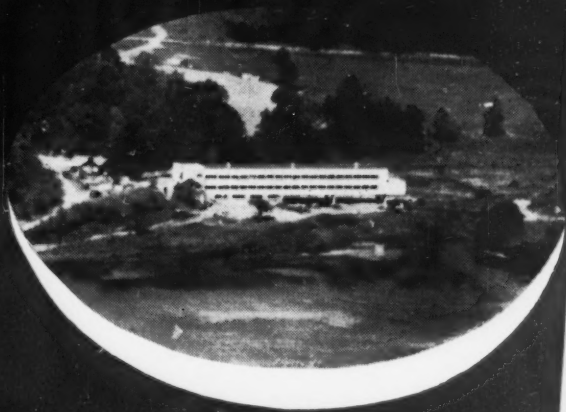
Architecture  
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# design

april, 1946 / vol. 47 / no. 8 / 35c

special issue:

black  
mountain  
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# SCHOOLS

• The renewed interest in Summer Art Schools is good news to those who are concerned with art education in the arts and handicrafts. Many enquiries are coming to us from teachers and students regarding places to study art this summer as well as next year.

• Down in New Mexico the Highlands University has planned courses for the summer that fill a long felt need. Students there this summer will have a chance to make a survey of the many native arts as carried on throughout the state since prehistoric times. A much more realistic point of view and understanding of the human side of the arts is the objective. This is already attracting much interest from persons in various parts of the country. Besides the richness to be found in the arts a most delightful climate should bring many to New Mexico and Highlands University every summer.

• The important place given to the handicrafts in Modern Education and Human Welfare is being promoted at the school sponsored by the Pi Beta Phi at Gatlinburg, Tennessee. Among the fine corps of instructors in the summer workshop is Elsa Ulbricht, well known for her work in starting the handicraft project in Milwaukee.

• Well established schools like Pratt Institute in Brooklyn, the St. Louis School of Fine Arts and the Ringling School of Art in Florida all report many new and live features of interest to students and in-service art teachers. These are times when it is of great importance to make art keep in tune with the demands of this trying period of adjustment.

• The School for American Craftsmen, now located at Hanover, N. H., will be transferred July 1 to become a part of a new division of fine and hand arts of Alfred University Liberal Arts College. Announcement of the move was made jointly by J. Edward Walters, Alfred University president, and Horace Jayne and Mrs. Vanderbilt Webb, president and vice president, respectively, of the American Craftsmen's Educational Council.

• That Miss Olga Schubkegel has been elected president of the Western Arts Association for the coming years is good news. Miss Schubkegel is now director of Art Education in Hammond, Indiana, and has distinguished herself for her excellent work in that capacity. She has always stood for the very best in sound, modern educational practice as well as sponsoring art in its most contemporary implications. Besides, here is a fine and attractive personality who has hosts of friends who wish her well and offer unlimited support. Congratulations "Schubie."

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**ALL FOR ONE DOLLAR!** Art Can Do Much Now, Know Your American Arts, Producing a School Magazine on a Shoestring, Weaving on a Foot Power Loom, Weaving with Floating Warp, Using Native Materials, Ninety Feet of Woods in Color, Clay and the Firing Process, How to Make Your Pottery Kiln Last as Long as Possible, Masks, Beginning Painting for Junior and Senior High School Classes, Personalities in Glassware, Learn About Color Through People, Make Toys, Make Hooked Rugs, Good Ideas from Our Heritage of Quilts, Patriotism in an Historical Textile, Paul Bunyan Theme, Clay—Make Gifts of It, You Can Make Stained Glass Windows, Silk Screen, No Lack of Art Materials, A High School Mural, The Art Supervisor's Job, Evaluation in Art Education, Book Design, Design for a Purpose.

Design Publishing Co., Columbus, Ohio

Arch.  
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2.8.47

*Education for the "here" and "now" must be a major objective of our colleges if they are to fulfill their responsibility. The rich heritage of the past must be seen as a background for the all important present.*

*An atmosphere conducive to democratic living, working and thinking is basic in sound education. If the pattern of democracy with all that it implies in individual rights and disciplines is not the core of education, what can we expect of society as a whole?*

*Placing a premium on the student's creative thinking and individual attack on problems is one way to produce useful, responsible citizens.*

*Close social contact with leaders in contemporary cultural life, other than in the lecture room, may mean more to students than many a set course.*

*The arts may relate and find integration in our desired way of life just as they are integrated in the minds of those who have been educated that way.*

*The arts as a way of life is not a new idea, but the arts as a way of education is rare. The arts are no magic "hocus pocus" but deeply rooted force in the lives of the people, real and inseparable.*

*Healthy education and living means responsibility, sharing and self-discipline. The age when the artist lived apart from his fellows is gone.*

*These are but a few of the convictions one feels when he lives and works at Black Mountain College. It restores any lost faith in the possibilities of education. It makes learning, working and exploring rich experiences. It brings the arts not only in accord with each other but with living as we need to know it in America.*

**felix payant:**



## **black mountain college summer art institute 1945**

*on the following pages appear the works and statements of the artists who participated  
as guest instructors or as members of the college art faculty at the 1945 Summer Art  
Institute of Black Mountain College.*

*Some have written of their personal reactions to this experience, others have discussed  
more general aspects of art, while a few have chosen to be represented only by  
examples of their work. From these varied statements one may form a picture of the  
vital nature of art instruction in this unique institution.*

*"More and more, the artist is recognized as competent  
to represent his own field. Today, he is  
permitted, even urged, to write and to speak  
on art and art theory, on his own work and  
himself. Once more he is considered the  
natural and able judge and interpreter of art.  
He may tend to subjective evaluations, but any  
objective estimate has become questionable,  
since we realize a continual change of taste  
and appreciation.*

*All these changes are significant for our cultural  
development. They reveal an awareness of  
cultural needs and obligations. They demonstrate  
also that the producer of art deserves our  
concern as much as his product. And, he who  
influences artistic development will inevitably  
influence art education and, through this,  
general education."*

JOSEF ALBERS

**mary callery:**

*In a way I should have liked to write of Black Mountain immediately after leaving, from an isolated ranch in New Mexico where I went directly afterward; but I am glad, now, that I waited, that I gave myself time to separate, a little. For I realize that it was not a momentary emotion, but a solid thing in me which found its same voice there. I had known always that an art must be firmly planted—that it grows through care, through the loving of it, through tries and cries, and wants—and that somehow, then, it comes about. They know that at Black Mountain. They have patience, time, sensitiveness. They are surrounded by fine country, they build—Just as I do——so I was grateful, so I liked Black Mountain.*



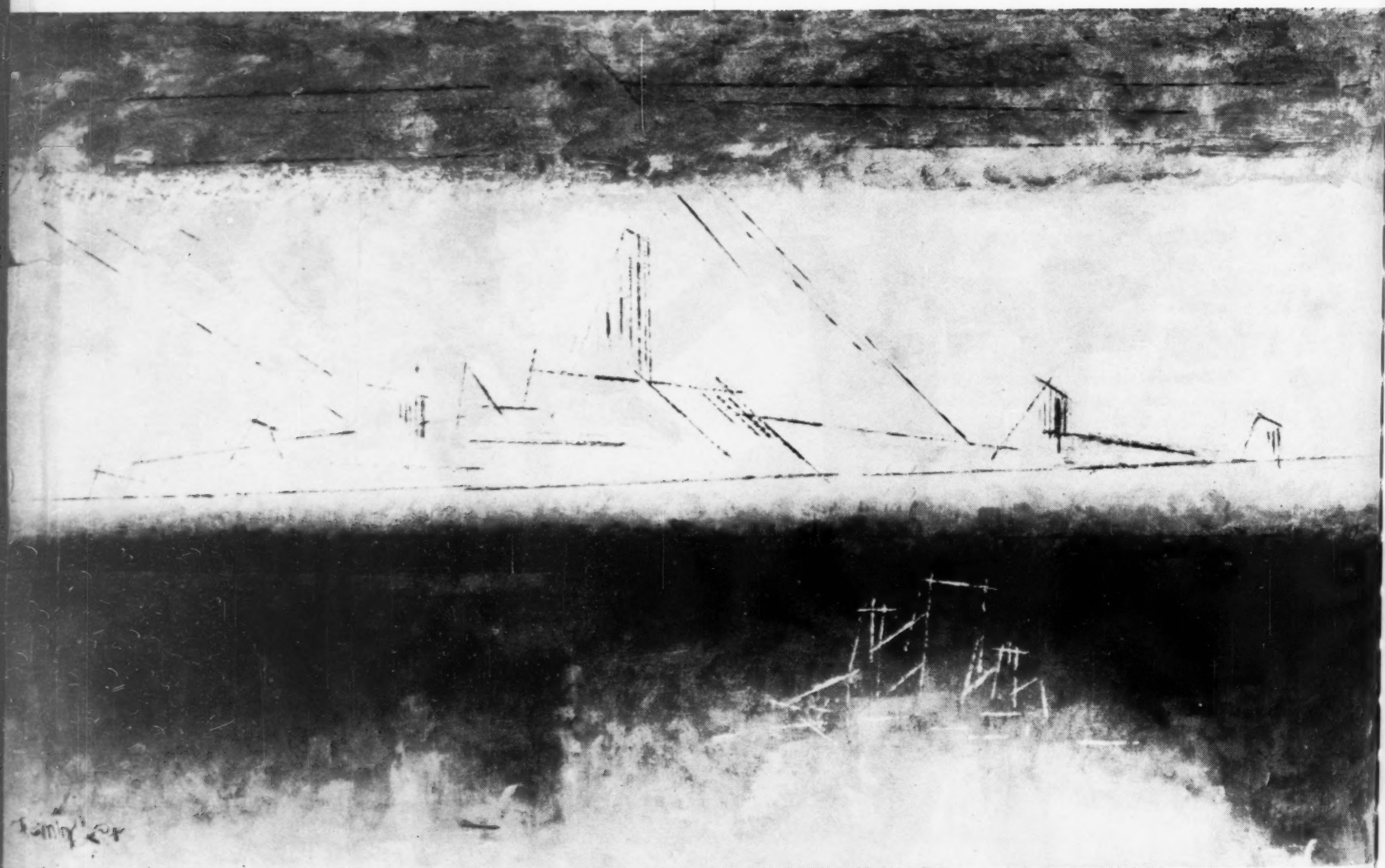
**MARY CALLERY**

*sculptor / studied in United States and in Paris under the influence of Loutchansky, Picasso, Zervos / represented at Museum of Modern Art, New York. At BMC Second Art Institute.*

LYONEL FEININGER

painter / studied: School of Applied Arts, Hamburg; Art Academy, Berlin; Paris / member of the Blue Rider group and the Blue Four / exhibited widely here and abroad; represented in principal museums and collections of Europe and America. Numerous publications on his work / taught painting and graphic arts at the Bauhaus, Weimar, Dessau; Mills College, summer 1936, 37. At BMC Second Art Institute.

Perception and Trust julia and lyonel feininger:



MIRAGE (Coast of Nevermore II) 20"x35"

In retrospect, the impressions gained during the nine weeks we spent at Black Mountain College in North Carolina lose nothing of their impact and stimulating effect; to the contrary, their importance continues to grow. We both feel that we have been living through weeks of increased spiritual and creative intensities.

As painters we are of course observant and watchful of surroundings, atmospheric conditions, distance and space. The location of the college was in itself of importance to us: pretty high up in the mountains, on the shores of a small lake in a wide valley (about 15 miles from the nearest town, Asheville), and encircled yet by higher ranges, intensely wooded. The whole setting impressive and great. The mornings especially, were fraught with magic. Vapors steaming from the lake, mists enveloping the world around, and when slowly rising revealing the contours of trees and the mountains, the very element of light appearing as something mysterious and new, effects reminiscent of Chinese landscape paintings. Later in the day colors becoming strong and rich, distant ranges at times of a blue which, for its singleness has acquired a name of its own, connecting it with the region: Asheville Blue. The wonderfully quiet nights and the stars above more brilliant and seeming bigger than anywhere else.

Along a road at one side of the lake and scattered in the near woods are the campus buildings: the dormitories, the libraries for literature and music, a laboratory, a wood-work shop, cottages of faculty members, and—facing each other—at one end of the lake: a large structure containing the kitchen and a barn-like dining hall, which has to serve as auditorium and exhibition room as well—and at the other a very modern study building, designed and built in co-operation by students and faculty members, with class rooms, studies for teachers and students and a well equipped textile workshop.

Pondering upon what these two contrasting major buildings stand for one might say: fundamental simplicity of daily-life routine, and a manifestation of the college's constructive ideas, envisaging future development.

Interpreting with regard to our modern life mediaeval Meister Eckehart's warning "If you seek the kernel, then you must break the shell. . .", we have to work clear of the shell of entangling, confusing multiformity of our time, in order to get to the kernel, the humane values which have to be called for out of the deep, and relied upon more than ever before, to enter upon the task of building the better world for which we long (and about which there is so much "talk").

This consideration gains in weight by recollecting what the generation grown up since the first world war had been up against: education urged toward a piling-up of historical facts,

overrating materialistic achievements. The necessity of dealing with discoveries and inventions of a magnitude beyond capacity for assimilating; fluctuation and uncertainty from day to day; merely mechanical accomplishments involving changes in conception and conditions so rapidly that no time was left for adjustment and inner growth.

In Black Mountain College a concept of pursuit is opened up in perspective differing widely from that of the past.

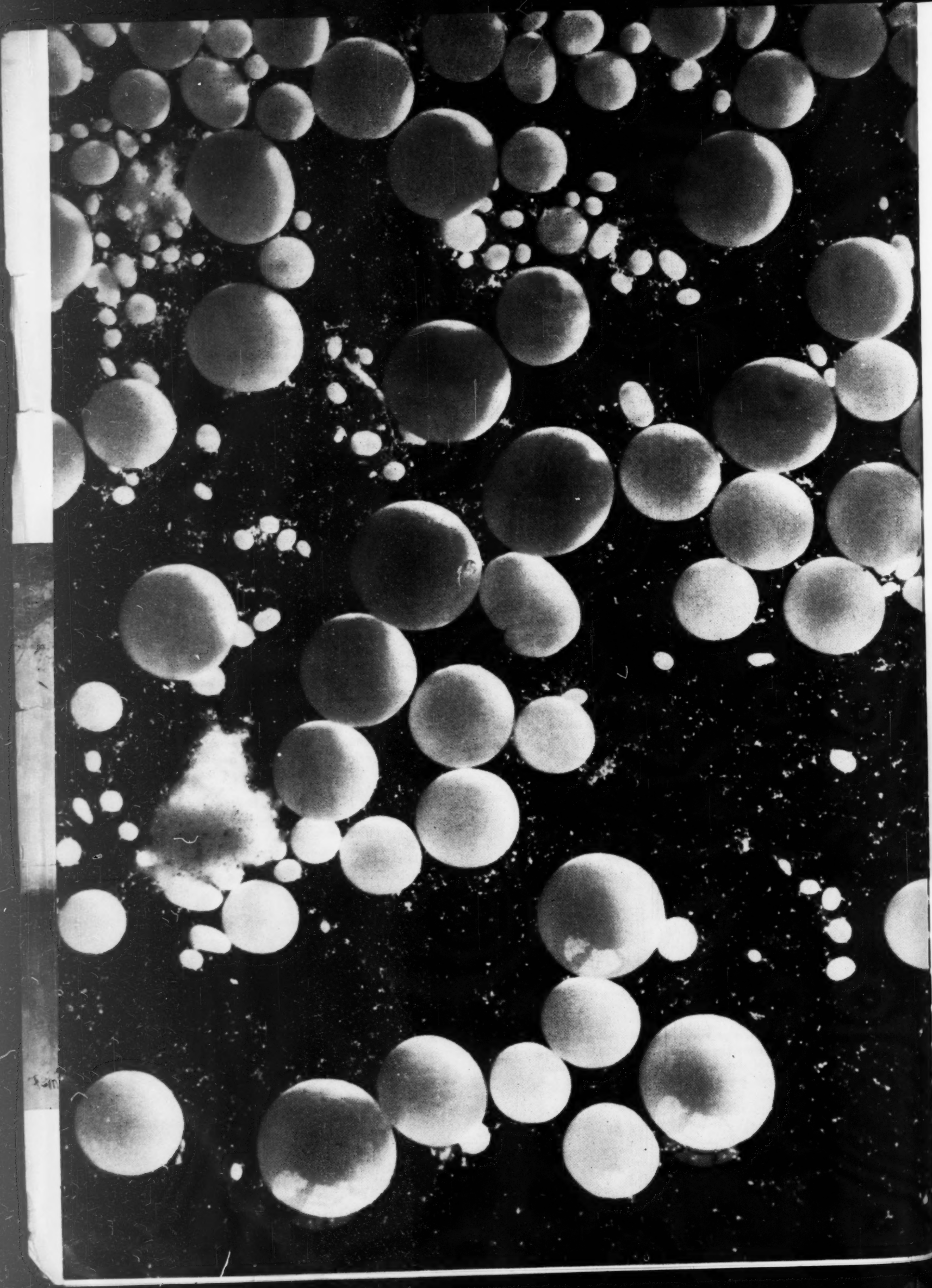
Information about the aims of the college is available from the excellent bulletins issued from time to time. But what one has to get through experience, and which impressed us so strongly while living in close contact with the teachers among the community, is the prevailing spirit by which their activities are sustained. A spirit of complete unselfishness and devotion, directed with never-tiring patience toward putting into practice their ideas of constructive educational values. The leading precept: to be conscientiously aware of one's responsibility in thinking, in order to attain to clarity; to bring about simplicity as the desired result, the most difficult goal to obtain in every task, whether in intellectual, constructive or artistic pursuits, and, when achieved—paradox though it may sound—a new point of departure for advancing.

The principles of Democracy are put into practice, as a dynamic power in the service for one and all in everyday life. The college owns farmland and works it to contribute to the support of the community. The work on these lands is regarded as an equivalent for sport activities which have so important a place in other colleges. The student's labor, in assistance to the farmer for a period of several weeks, is belonging to the curriculum. There are no race or creed prejudices. What counts is the totality of the individual and how far-reaching his or her abilities, to contribute actively to the efforts of the whole. There is no place for pretension, nor is there any hint of it.

One works hard at Black Mountain College. But an atmosphere of contentment and happiness pervades throughout.

Outside the regular courses there are lectures, music—concerts of superlative quality—, and improvised performances, open to the students to attend at free will. But how great the receptivity for these events is obvious by the general attendance, and understanding and delight is very apparent.

Hiking in the mountains over the old Indian trails is another way of seeking and finding recreation, favored among teachers and students. This is refreshing not the body only but also the spirit. For we think with Laurence Binyon that: "The contemplation of nature is no sentimental indulgence, but an invigorating discipline."



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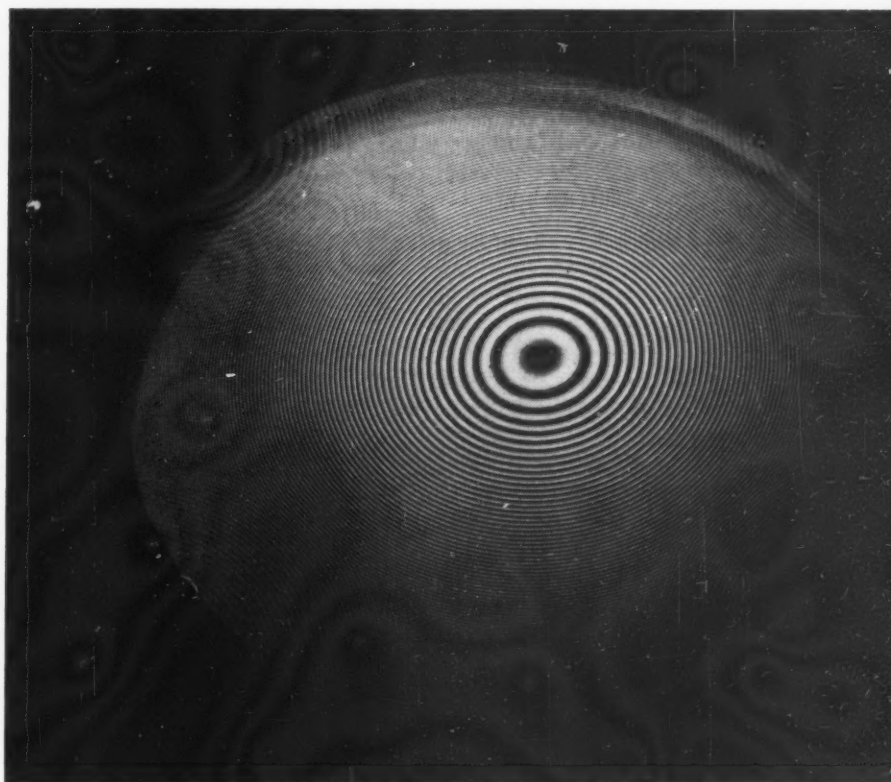
close-up of stems of a vine

**f. w. goro**

*photographer / studied at the Bauhaus, Weimar / art director of illustrated magazines; picture editor; now science photographer of Life Magazine / picture publications in many fields of science: medicine-chemistry, physics, biology. Worked at research institutions of leading universities and industries / taught photography in Paris.*



THESE PHOTOS WERE MADE FOR LIFE MAGAZINE AS PARTS OF PHOTOGRAPHIC STORIES OF SCIENTIFIC DEVELOPMENTS.



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**NEWTON'S RINGS.** Newton rings have been first observed by the great Isaac three centuries ago. Here the rings have been made by placing a piece of convex glass on a piece of flat glass. Between the two there is then a film of air shaped like a thin saucer. At different thicknesses in this film, light waves reflected from the upper surface of the bottom glass and the lower surface of the top glass cancel themselves out, leaving dark, transparent rings.

←  
**Experimental form of *Penicillium notatum*, the mold out of which Penicillin is made. The floating globes of the mold, which usually grow in entirely different shape, were produced by a submerged fermentation process.**

# Living architecture or "International Style?"

## walter gropius:

There is a bewildering confusion regarding the import and essence of architecture—particularly regarding the trend of its contemporary manifestations. Should this trend be called international or regional in character? Can modern architecture be labeled already as a definitely settled style, or is it still in the process of fermentation?

We all agree that architecture is an art, that its scope reaches far beyond the realms of science and technique. In all the great creative periods of the past, architecture in its highest embodiment has been the dominating "mother of all arts"—has been a social art. It has civilized human life, it has influenced human fate. Its greatest manifestations are true interpretations of the life of a period. Even the process of architectural conception may be read from their telling features—namely, fulfillment of a purpose with the help of the intellect—creation of form through passion and inspiration. And so the final aim of an architect who truly envisages the conditions of his time becomes apparent—the aim, to balance thought and feeling of his period and to bring purpose and form to harmony by a brilliant short-cut of the mind. This, then, should be the starting point for the judgment of the architecture of whole periods as well as of individual buildings in the past and in the present: to what degree have their architects felt the urge to integrate their design into the active life of their own environment.

Dealing with a definition of the true character of our contemporary architectural manifestations, it is of paramount importance, of course, which manifestations will best stand up in such a basic test. Let us compare two well-known representative examples: the National Gallery of Art in Washington by John Russell Pope (illustration No. 1), and the Bear Run house built over a waterfall in Pennsylvania by Frank Lloyd Wright (illustration No. 2). The first is the typical example of a fading period of scholarly aestheticism which has lived on the by-gone glories of former styles. The other shows a new spirit which, with the help of science and technique, advances once more towards a wider and more profound conception

of the ancient task of the architect to create organic patterns of outer and inner space for contemporary living. The one is "art for art's sake", denying man's genuine creative power for expression of form, using ever so skillfully the morphology of dead styles; it is a piece of archaeology. The other shows a creative conception of present-day life representing a piece of living American architecture. Have we not seen many buildings similar to the National Gallery all over the world? Does not the architecture of a bank or a courthouse in Paris, Berlin, London, Moscow or New York show these same form-attributes which by no means indicate the region or the character of the people living there? Has their pompous display of archaeological requisites still any connection whatsoever with the twentieth-century needs? Or have not their columns and mouldings, originating two thousand years ago under the auspices of ancient Greek gods, become sterilized in their severance from environment, purpose and reality? Here, indeed, we find what we should call the "International Style" of our period, in contrast to the root-striking new movement in progress which we might call "Living Architecture" because it seeks to express the real life of its environment. Here we trace the tragic source of confusion—that people, persuaded by the eternal cry, "Preserve—preserve the tradition!"—have accepted scholarly classic discipline as a substitute for creative art. Here we recognize the unfortunate fact that the increasing discrepancy between the rapid progress of our mechanized civilization and deeply rooted conventional habits has stunted creative efforts. We see that feeling and thinking, disturbed by the loss of old social and religious ideals, have drifted apart; that this separation has, in turn, paralyzed a natural instinct to discriminate between creation and imitation. People humbly believe that architectural beauty is something which has been decided upon centuries ago in Greece and Italy, and that all we can do is to study it carefully and then apply it again. The simple epithet "beautiful" has become the most deceiving designation. For many see beauty tied up with the achievements of the past only, as prejudice prevents them from enjoying original manifestations of living

#### WALTER GROPIUS

founder and director of the Bauhaus in Weimar and Dessau, 1919-28. *Dr.ing honoris causa* / architectural offices in Germany, England, USA / Senior Professor, Chairman of Dept. of Architecture, Harvard University / lectured widely in Europe and America / published books and articles on modern architecture, prefabrication of buildings, city planning, art education. At BMC Art Institute.

architecture. They succumb to the widespread superstition that buildings should be built in a style instead of with style. Instead of adapting their buildings to their innate wishes, they adapt themselves to any style to be stylish, and have thus lost their freedom. Enslaved by the fixed idea that beauty means period design, they are not aware that beauty, although eternal, changes its image continuously. For, as soon as we stop renewing it incessantly, we lose it. Established standards of beauty fade away with changing standards of living; they cannot be stored away for future re-use. Tradition does not mean imitation of the past nor the complacent acceptance of bygone aesthetic forms; it means, rather, the preservation of essentials in the creative process of the fluctuating life which lies at the back of all materials and every technique.

This is what the new movement in architecture aims at. Its spiritual character can be understood clearly from the credo of its initiators. For the names coined for the new architecture by them show unequivocally their basic intention to develop it out of its environment 'in protest against that international masquerade of academic styles. "Functional architecture", "organic architecture"; these well-known phrases are evidence as to where the emphasis is laid.

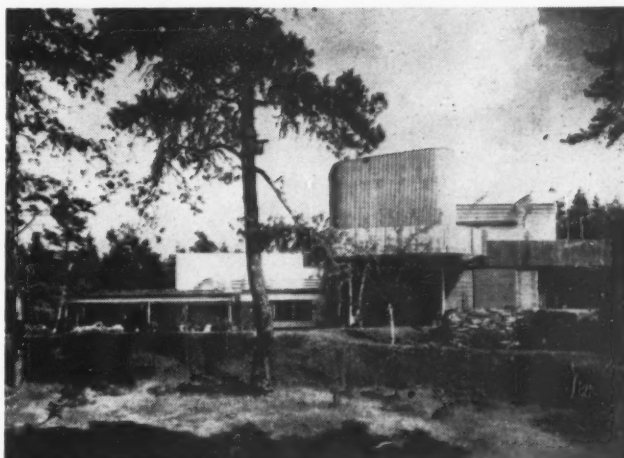
This does not sound like a call to create an international style, does it? Cause and effect have obviously been confused by some deceiving symptoms. For there do exist certain technical achievements in our period which belong to the intellectual equipment of every civilized nation. But these building elements, internationally similar in appearance—steel or concrete skeletons, ribbon-windows, slabs cantilevered or wings hovering on stilts—are but impersonal technical means, the raw stuff, so to speak, with which regionally different architectural manifestations can be created. For architecture is aiming beyond the fulfillment of physical construction. The constructive achievements of the Gothic period—its vaults, arches, buttresses and pinnacles—similarly became a common international experience. Yet what a variety of architectural expression has resulted from it in the different countries! As great a variety as we shall find when we compare buildings of a Frank Lloyd Wright (Continued on page 26)



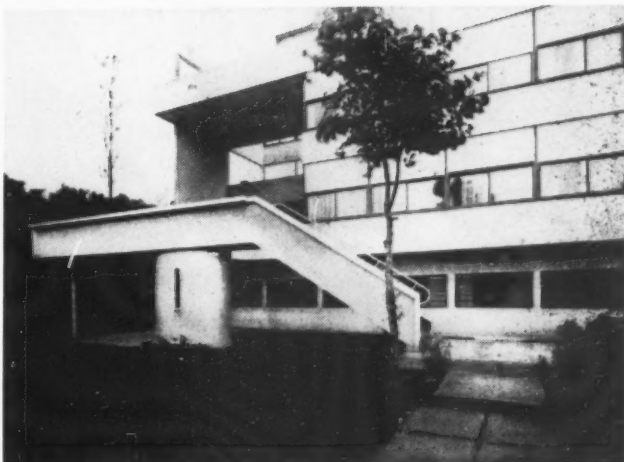
1. JOHN RUSSELL POPE



2. FRANK LLOYD WRIGHT



3. LE CORBUSIER



4. ALVARO AALTO



5. WALTER GROPIUS, MARCEL BREUER

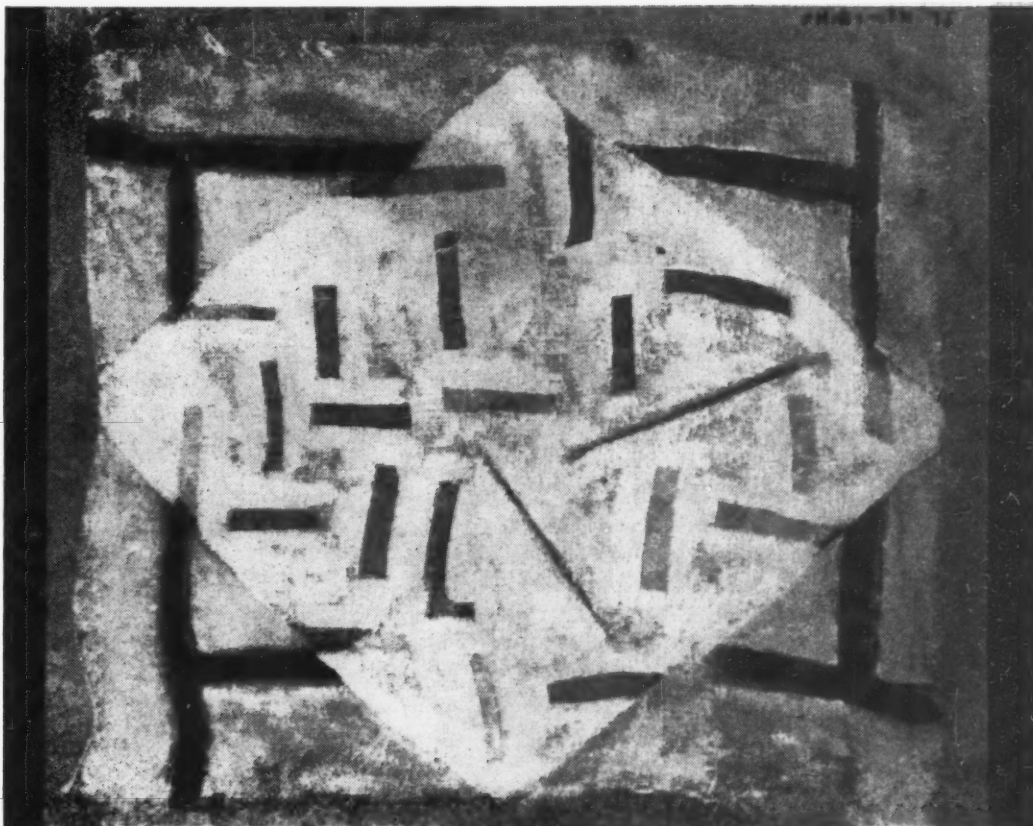


THE DONOR  
terra cotta  
1944

**ossip zadkine:**

sculptor / studied: Art School of Polytechnic, London; Ecole des Beaux Arts, Paris;  
later independently / member: Salon d'Automne, Salon des Independents, Salon des  
Tuilleries / awards: Legion of Honor; Order of Leopold; Grand Prix 1931 / works in  
stone, marble, bronze, wood, plaster, terra-cotta. Represented in principal museums and  
collections in the United States and abroad / monographs on Zadkine's work in French,  
English, Dutch, Japanese / teaching at Art Students League and private studio,  
New York • at BMC Second Art Institute.

*"SECRET SCRIPT" 13½" x 15" tempera on cotton*



*"AFRICAN VIOLET" 30" x 16" oil and tempera on canvas*

**fannie hillsmith:**

*painter / studied: Museums School, Boston; Art Students League, New York / member: American Abstract Artists / exhibited in group and one-man shows at New York Galleries / taught at private studio • at BMC Second Art Institute.*

ROBERT MOTHERWELL

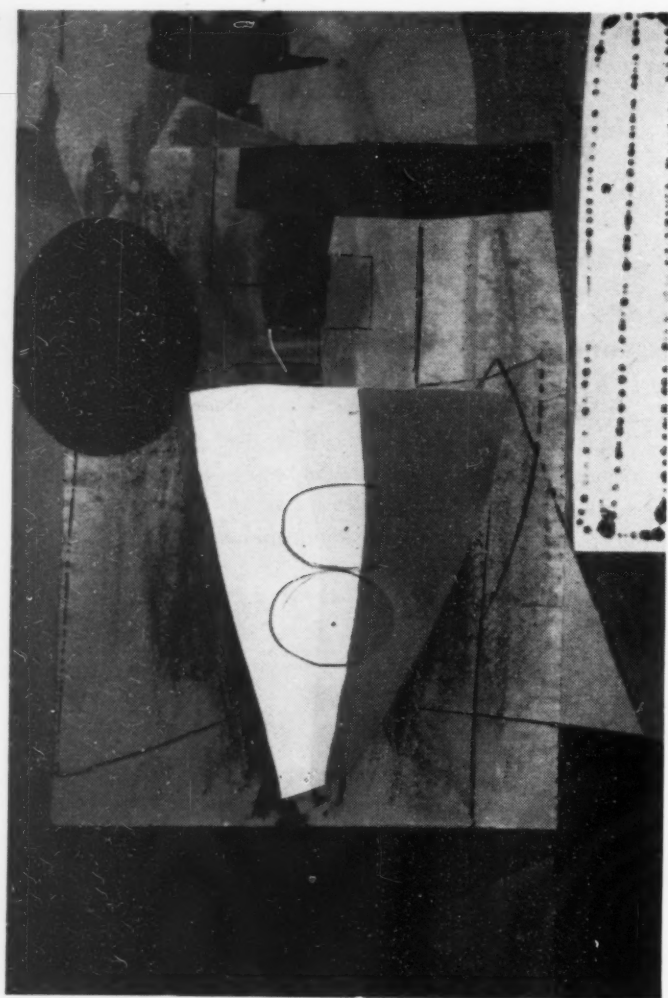
painter, author / studied: Stanford, Columbia, Harvard Universities.  
exhibited in Paris and throughout America / Published articles in  
New Republic, Partisan Review, Dyn, Triple V; editor of the Documents  
of Modern Art / Lectured on art history, aesthetics; taught life  
painting / collections: Museum of Modern Art, N.Y.; Sadie A. May  
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Johnson Sweeney, Peggy Guggenheim, Kenneth MacPherson, Darius Milhaud,  
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## Beyond the aesthetic

### robert motherwell:

For the goal which lies beyond the strictly aesthetic the French artists say the "unknown" or the "new", after Baudelaire and Rimbaud; Mondrian used to say "true reality". "Structure" or "gestalt" may be more accurate: reality has no degrees, nor is there a "super" one (*surréalisme*). Still, terminology is unimportant. Structures are found in the interaction of the body-mind and the external world; and the body-mind is active and aggressive in finding them. As Picasso says, there is no use looking at random: to find is the thing.

The aesthetic is the *sine qua non* for art: if a work is not aesthetic, it is not art by definition. But in this stage of the creative process, the strictly aesthetic—which is the sensuous aspect of the world—ceases to be the chief end in view. The function of the aesthetic instead becomes that of a medium, a means for getting at the infinite background of feeling in order to condense it into an object of perception. We feel through the senses, and everyone knows that the content of art is feeling; it is the creation of an object for sensing that is the artist's task; and it is the qualities of this object that constitute its felt content. Feelings are just how things feel to us; in the old-fashioned sense of these words, feelings are neither "objective" nor "subjective", but both, since all "objects" or "things" are the result of an interaction between the body-mind and the external world. "Body-mind" and "external world" are themselves sharp concepts only for the purposes of critical discourse, and from the standpoint of a stone are perhaps valid but certainly unimportant distinctions. It is natural to rearrange or invent in order to bring



"PAPIER COLLE" 1945 40"x28" collection: IVAN VON AUN, N.Y.

about states of feeling that we like, just as a new tenant refurnishes a house.

The passions are a kind of thirst, inexorable and intense, for certain feelings or felt states. To find or invent "objects" (which are, more strictly speaking, relational structures) whose felt quality satisfies the passions—that for me is the activity of the artist, an activity which does not cease even in sleep. No wonder the artist is constantly placing and displacing, relating and rupturing relations: his task is to find a complex of qualities whose feeling is just right—veering toward the unknown and chaos, yet ordered and related in order to be apprehended.

The activity of the artist makes him less socially conditioned and more human. It is then that he is disposed to revolution. Society stands against anarchy; the artist stands for the human against society; society therefore treats him as an anarchist. Society's logic is faulty, but its intimation of an enemy is not. Still, the social conflict with society is an incidental obstacle in the artist's path.

It is Cézanne's feeling that determined the form of his pictorial structure. It is his pictorial structure that gives off his feeling. If all his pictorial structures were to disappear from the world, so would a certain feeling.

The sensation of physically operating on the world is very strong in the medium of the papier collé or collage, in which various kinds of paper are pasted to the canvas. One cuts and chooses and shifts and pastes, and sometimes tears off and begins again. In any case, shaping and arranging such a relational structure obliterates the need, and often the awareness of representation. Without reference to likenesses, it possesses feeling because all the decisions in regard to it are ultimately made on the grounds of feeling.

Feelings must have a medium in order to function at all; in the same way, thought must have symbols. It is the medium, or the specific configuration of the medium that we call a work of art that brings feeling into being, just as do responses to the objects of the external world. Apart from the struggle to endure—as Spinoza says, substance is no stronger than its existence—the changes that we desire in the world, public or private, are in the interests of feeling. The medium of painting is such changing and ordering on an ideal plane, ideal in that the medium is more tractable, subtle, and capable of emphasis (abstraction is a kind of emphasis) than everyday life.

Drama moves us: conflict is an inherent pattern in reality. Harmony moves us too: faced as we are with ever imminent disorder, it is a powerful ideal. Van Gogh's drama and Seurat's silent harmony were born in the same country and

epoch; but they do not contradict one another; they refer to different patterns among those which constitute reality. In them the projection of the human has become so desocialized as to take on the aspect of the "unknown". Yet what seems more familiar when we confront it?

The "pure" red of which certain abstractionists speak does not exist, no matter how one shifts its physical contexts. Any red is rooted in blood, glass, wine, hunters' caps, and a thousand other concrete phenomena. Otherwise we should have no feeling toward red or its relations, and it would be useless as an artistic element.

But the most common error among the whole-hearted abstractionists nowadays is to mistake the medium for an end in itself, instead of a means.

On the other hand, the surrealists erred in supposing that one can do without a medium, that in attacking the medium one does not destroy just one's means for getting into the unknown. Color and space relations constitute such a means because from them can be made structures which exhibit the various patterns of reality.

Like the cubists before them, the abstractionists felt a beautiful thing in perceiving how the medium can, of its own accord, carry one into the unknown, that is, to the discovery of new structures. What an inspiration the medium is! Colors on the palette or mixed in jars on the floor, assorted papers, or a canvas of a certain concrete space—no matter what, the painting mind is put into motion, probing, finding, completing. The internal relations of the medium lead to so many possibilities that it is hard to see how anyone intelligent and persistent enough can fail to find his own style.

Like Rimbaud before them, the surrealists abandoned the aesthetic altogether; it takes a certain courage to leave poetry for Africa. They revealed their insight as essentially moral in never forgetting for a moment that most living is a process of conforming to an established order which is inhuman in its drives and consequences. Their hatred sustained them through all the humiliating situations in which the modern artist finds himself, and led them to perceptions beyond the reach of more passive souls. For them true "poetry" was freedom from mechanical social responses. No wonder they loved the work of children and the insane—if not the creatures themselves.

In the end one must agree with Rilke when he says that with "nothing can one touch a work of art so little as with critical words: they always come down to more or less happy misunderstandings". It was Marcel Duchamp who was critical, when he drew a moustache on the Mona Lisa. And so was Mondrian when he dreamt of the dissolution of painting, sculpture, and architecture into a transcendent ensemble.

# Present and / or Past

## josef albers:

*The question whether art deserves a place in education remains only with those who have lost contact with the spiritual situation of today.*

*It is unnecessary to repeat here what has been said often about the educational values of art. We might mention only that art, as a visual formulation of our reaction to life, embraces all facets of life. It integrates all fields of learning; it discloses abilities not employed in other fields; it disciplines eye and hand besides the mind. Art is needed everywhere, in private and public life, from the home to the city hall, from religion to business.*

*Teaching and learning which aim mainly at information should not be called education. To educate is to adjust the individual as a whole to community and society as a whole. More valuable than to be educated is to be cultured. Art is not only a measure of culture but also an educational means toward culture.*

*A decade ago few educational institutions considered art a field of learning. Today, art courses are offered in most schools but still meet cautious reserve.*

*The question, now frequently discussed, whether art studies in general education should be historical or practical, or which of them should be considered first, will not be solved by defensive or aggressive declarations on either side, nor by administrative preference and prescription. It will be solved simply according to needs.*

*The quite usual, or better, common offering of courses in "Theory and Practice of . . ." is an invention of uncreative academism. The reverse "Practice and Theory" is obviously a more organic order.*

*Fact and creation are naturally ahead of historical registration and interpretation. Literature exists before and despite surveys on it, just as philosophy, for instance, is creation not retrospective report on it. Open minds see that retrospective information does not produce philosophy or philosophers.*

*It indicates psychological incompetence to demand that students interested in writing comedy study first the comedies of the past, or theories on play writing. Esthetics are the result, not the cause of, or condition for, creation. And we have learned that objective evaluation of art*

## JOSEF ALBERS

*Taught at the Bauhaus in Weimar, Dessau, Berlin, 1923-33. Assistant Director of the Bauhaus, 1928-31. Black Mountain College since 1933. Seminars, lectures, semester course, summer school at Harvard University, 1936-41. Courses at Museum of Modern Art, NY; Lowthorpe School, Groton / Work exhibited, collected, published in European and American countries. At BMC Art Institute*

*has become questionable, since taste and appreciation are changing continually.*

*The fact that, for example, philologists, who know about language and writing, are not per se the best speakers and writers, shows that knowledge alone does not necessarily result in action or production.*

*Research is different from search. Retrospective studies connected with practice provides a valuable gauge. Such studies unconnected with practical experience promote easily, unintentional or not, retrogression. Reproduction is not production. It has been said copying one book is plagiarism, but that copying many books is called research. Much that is called scholarship appears on a similar level. If we clearly differentiate reproduction from original, seller from producer then we will recognize that research and scholarship have arrived at inflationary values.*

*Such statements may appear distorted. They emphasize that production is prior to distribution and possession; that creation comes first and appreciation and evaluation later.*

*With the question whether creator or appreciator should decide on art education, whether production or evaluation should lead art instruction, we should not overlook that in other fields normally the practitioner is leading.*

*Education, unfortunately, has forgotten the aims of the great teachers of the past, namely to develop "head and heart and hand." The more education turned intellectual, the more the theorist took the place of the practitioner.*

*The 19th Century, a time of retrospection, of revival, and the organization of museums, handed over the care of art and its evaluation to the historian. Since then education and publication have been mainly concerned with art of the past. Little time and space is left for the stepchild—contemporary, modern art.*

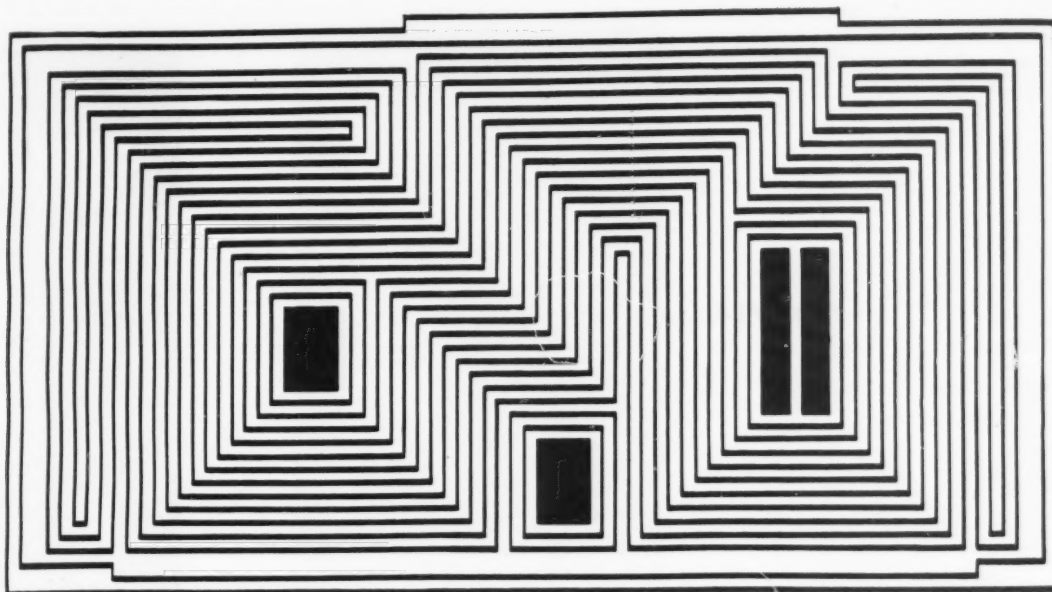
*But slowly the artist is regaining his place as judge, writer and teacher, on his own action as well as by request. In education, science appears ahead of art as it makes the laboratory the natural place of study.*

*Both architecture and typography have developed contemporary, modern art since they consider*

"SANCTUARY"

lithograph

ALBERS '42



primarily the physical and psychological needs of today instead of looking first backward at ancient formulations and theories, since they realize new materials and techniques as well as old ones.

Art in its very nature is new in formulation, articulation, though constant in its task to reveal and to arouse emotion. All real art is or was modern in its time, daring and new, demonstrating a constant change in seeing and feeling. If revival had been a perpetual virtue, we still would live in caves and earth pits. In art, tradition is to create, not to revive.

We need not worry about the continuation of creative production. Because to express our reaction to life and world is a constitutional need of men, not after but beside the need for shelter, food, et cetera.

Art, therefore, can be considered as an end instead of a means. So, "l'art pour l'art" can be justified. To restrict art to a means of propaganda, for instance, proves only a psychological, and so a fundamental error.

What we should worry about is the common attitude toward modern art, architecture, furniture. See how proud we are of the latest achievements in hygiene and traveling facilities. We buy without hesitation the newest plumbing and lighting fixtures and electrical appliances; we are waiting for the new television radio. But we are skeptical of tubular and other modern furniture which has been developed on equal premises. Yet French cast iron chairs, though impossible for any use, are accepted because they are old.

We are eager to learn about and to wear the latest fashion in dress but are afraid of modern architecture, modern painting. There is still "forbidden art," not by decree but by common neglect. Such pros and cons show an interesting discrepancy between our reactions

to technical progress on the one side and cultural progress on the other; acceptance there, hesitation here.

Much has been written on a cleavage between artist and public. Many reasons for it are discussed: individualization and lack of common ideology, materialism and industrialism, intellectualism and mechanization in education.

Whether these reasons are valid or not, in art there is also a parallel to industry where economic factors prevent utilization of important innovations. In business there is another barrier for new form. There the middle man, the "buyer," decides about the real buyer's, the customer's, needs and taste. In publicity, most official judges avoid taking a stand on modern art. It seems easier to present the old, as it is more profitable to sell the old. So, most art publications promote first or preferably the past. It is not insignificant that art magazines appear in a typographical form unrelated to any modern design.

All these facts probably can be traced back to a "tradition" which has lost its traditional meaning. Tradition has changed from a moving force to an inactive attitude; from a role of facilitation to one of inhibition.

Former periods have shown productive understanding of tradition when they found their own formulations. Cathedrals which began romanesque were continued gothic and finished baroque. Comparing e. g. the Greek and Romans, Gothic and Renaissance, we can conclude: the less reminiscence the more creative impulse. This remains true today despite Colonial and Georgian replicas, gothic school buildings and classical museums. Why don't we speak also the language of our ancestors and dress ourselves in their fashion?

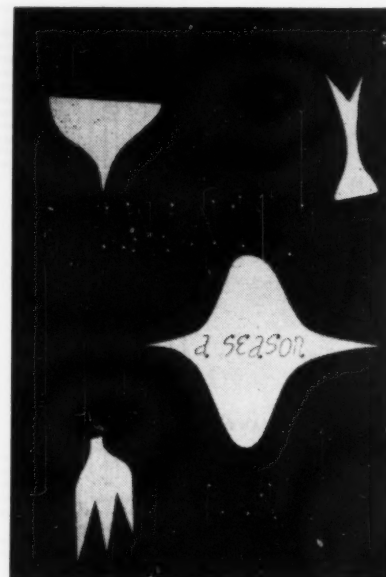
It is no tradition to believe that old is generally better than new; or what is similar, hand-made better than machine-made. Not Vasari has  
(Continued on page 27)

# Graphic Design

## alvin lustig:

*In Graphic Design, we deal with the design of the printed page for a specific use, involving technical, economic, psychological and formal considerations. The last few years have seen a widening of the scope, opportunity and potential maturity of this field, so that the phrases "advertising design" or "commercial art" which suggest a superficial and compromising activity, are no longer adequate or necessarily true.*

*The aim of the course at the Black Mountain Summer Institute was to emphasize that graphic design is slowly emerging as a serious art on its own terms, allowing for considerable creative freedom and maturity, and offering the artist a valid and constructive position in society. The basic difference between the graphic designer and the painter or sculptor, is his search for the "public" rather than the "private" symbol. His aim is to clarify and open the channels of communication rather than limit or even obscure them, which is too often the preoccupation of those only dealing with the personal symbol. The secondary difference is that the designer functions under a set of strictly conditioning factors which affect not only technique but also conception, whereas the artist performs free from external restraints. Those who believe that the artist should only be preoccupied with his own personal vision, developed in complete freedom, will probably not accept the activity of the designer as art. Nevertheless, the great periods of the past have demonstrated that the personal and the mass symbol can coincide in a vital manner, and that works commissioned for specific occasions, and conditioned by psychological and technical factors can still be called art. It is this tragic split between the public and private experience that makes both our society and our art fragmentary and incomplete. Synthesis is the great need and graphic design attempts to carry on the efforts in this direction that modern architecture has already begun in the plastic field.*

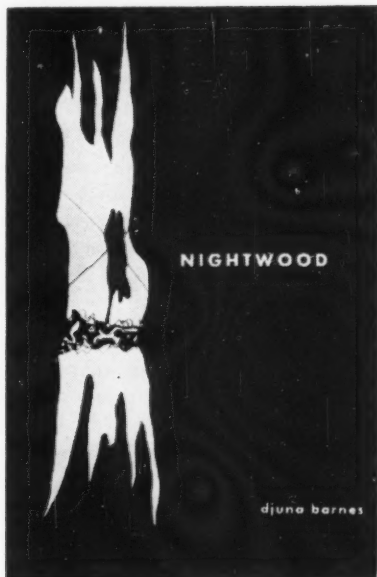
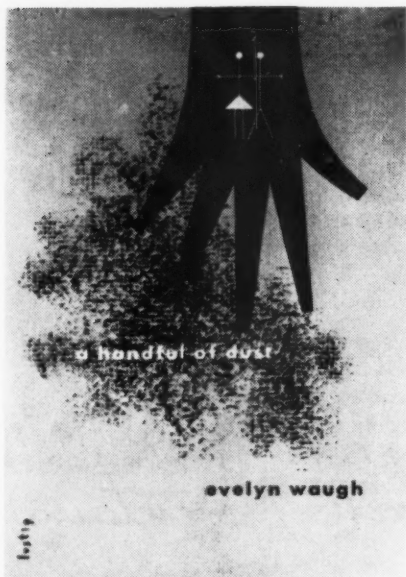


*Graphic design, like architecture, is an industrial process and demands complete mastery of all the technical conditions, as the designer depends entirely on a set of skilled workmen he has never met, to carry out his plans.*

*Specifically, the course began by demonstrating its relationship to the basic design classes of Albers, and attempted to show methods of extending and developing these discoveries into the graphic field. The intricacies of typography, engraving and printing processes were discussed, hastily however, because of the shortness of the course. This was followed by an explanation of "approach" to a graphic problem and the psychological factors involved in "selling" not only the public, but the man who is paying for the work. The pitfalls and dangers, both personal and external, that make good work in this field still rare, were pointed out. The class worked on a few minor problems to develop a certain amount of technical proficiency, and then spent the bulk of the time solving a specific problem that involved all that had been discussed previously.*

*Considerable time was spent in discussing methods by which the designer can learn to translate and synthesize the formal discoveries of experimental paintings as well as the new visual frontiers opened up by science, the electron microscope, stroboscopic and x-ray photography. It is in the maturity and richness of this synthesizing task that the ultimate measure of the designer can be found. If he succeeds in being only superficially derivative, he will fail completely in helping to close the gap between art and society. If on the other hand he does as Picasso himself suggests, "... take up our researches and react clearly against us", he will make a contribution to a field that I am convinced history will eventually honor with the name of Art.*

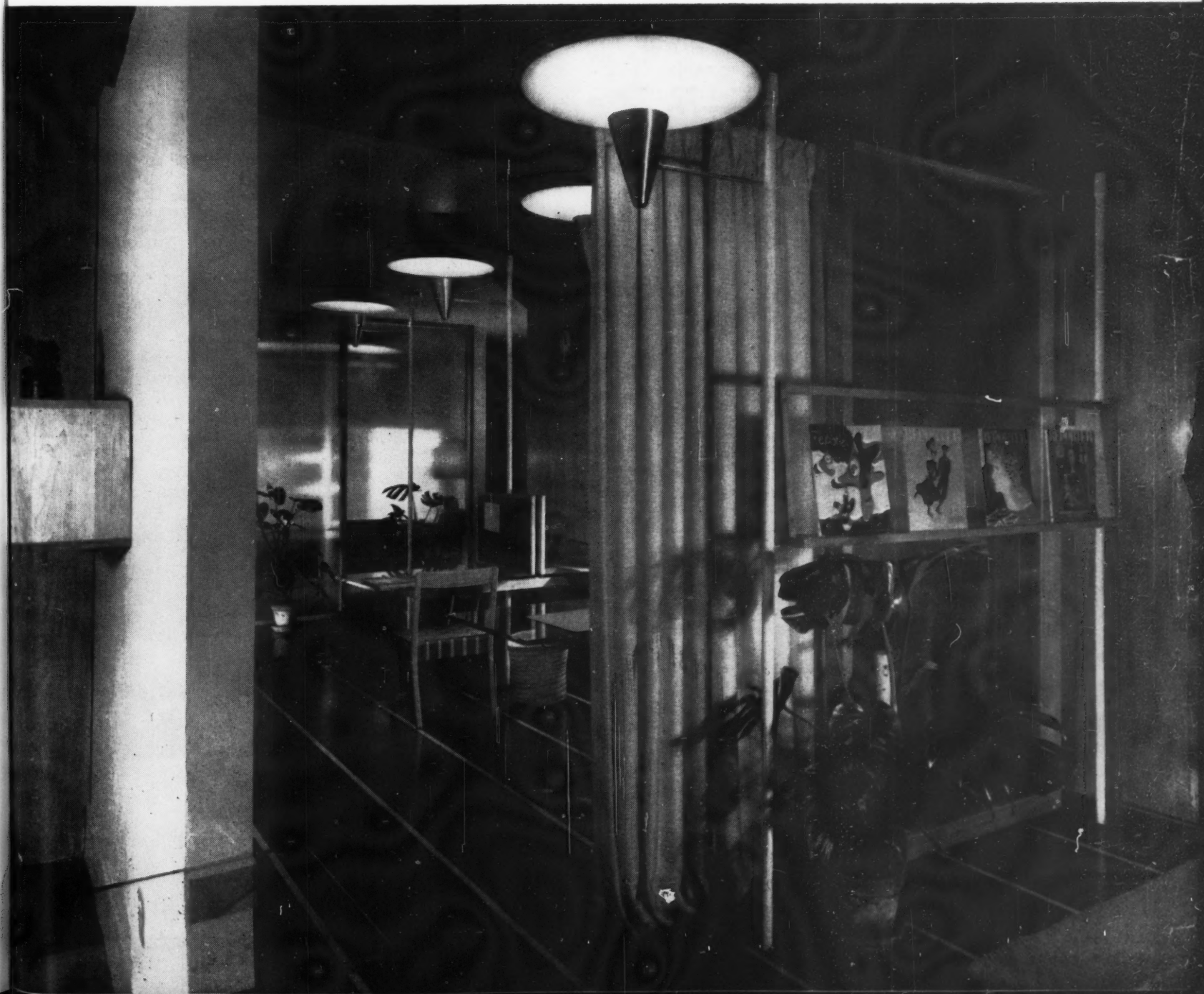
PART OF SERIES OF BOOK JACKETS FOR THE NEW CLASSICS SERIES



ALVIN LUSTIG

*graphic and architectural designer / art education  
primarily self-obtained / has designed books, magazines,  
advertising campaigns, interiors and exhibits for NBC,  
Lockheed, Look magazine, Arts and Architecture, New  
Directions Books, L. A. Housing Authority, H. G. Knoll,  
Menasco, Reporter Publications, etc.  
At BMC Second Art Institute*

VIEW INTO FOYER OF REPORTER PUBLICATIONS OFFICES



PAUL BEIDLER

architect / studied: University of Pennsylvania; with Frank Lloyd Wright / staff architect for archaeological expeditions of University of Pennsylvania in Egypt, Iraq, Italy; of British Museum in Palestine; practiced with architectural firms in United States; Amsterdam, Holland, with Jan Duiker; Honolulu, Hawaii; private practice including planning and construction of factories, housing, dwellings. At Black Mountain College and Second Art Institute

## Architecture at Black Mountain

### paul beidler:

Every work of architecture is the product of an imagination which has been spurred by certain factors and curbed by others. The spurs are the purpose for which the building is intended, the interpretation of the qualities of those who will own and use it, and the peculiar characteristics suggested by the chosen site. The curbs are the limitations imposed by cost, availability of materials, and the degree of knowledge and skill accessible for construction.

At Black Mountain College each of these factors is intensified. Every building problem is a challenging incitement to pit one's wits against obstacles. The atmosphere of courageous inquiry into a new and better educational environment both permits and invites new buildings to venture boldly into untried forms. Only thus can the architecture of the college give visual evidence of the exploring spirit which must prevail if Black Mountain is to continue to pioneer toward a vital education for today.

The appeal of such an opportunity is irresistible to a sensitive imagination. There is small danger, however, that the architect will indulge in unchecked flights of fancy, for the restraints are as powerful as the incentives. Like most small colleges Black Mountain is beset with problems of finance. Each contemplated structure must win precedence over every other clamoring need of the college before it can be authorized. Furthermore, it is a principle of the college that the building program shall be carried on by student labor as an intrinsic part of their education. This means that the construction should be designed to lie within the capacities of eager, apt, but unskilled labor. Until the end of the war the problem was further restricted by the fact

that most of the students were girls and also by government restrictions on the kinds and amounts of material obtainable.

The story of the building of the music room which was completed during the Summer Institute is a revealing study of the working out of an architectural problem under the particular conditions which Black Mountain imposes. In the early spring after it was determined that a building program was required, the architect was appointed and several weeks were spent in weighing the urgency of the various building needs against each other. Finally it was agreed that the most feasible project was additional space for music practice at the Summer Institute.

A thorough walking tour of the grounds discovered an attractive site in the woods sufficiently far off from the other activities of the campus to provide privacy for practice without disturbing the community. Ground was cleared for two of a possible six or eight practice rooms. Students, architect, and bulldozer wrestled with the sturdy saplings which had to be pulled out to make two clearings about sixteen feet square.

Meanwhile a tentative design was sketched and presented to the student-faculty board for approval. Objections and doubts were freely voiced but work was authorized to proceed.

The only building materials available without priority and without undue expenditure were found to be concrete brick and glass so these were chosen for the walls. Two solid bearing walls of concrete brick gradually rose up parallel to each other within a wooden scaffolding. Two or three devoted students mastered the art of operating the eccentric mortar mixer and the sound of its rhythmic chugging usually

brought others winding through the trees to take up a trowel and start laying a course of bricks. Conversation, mortar, and the level passed cheerfully back and forth. With such a limited and uncertain labor supply it became apparent that only one practice room could be completed for use by summer so all attention was concentrated on that.

Early in the process of construction it became obvious to the architect that the two remaining walls, which were to be entirely of glass panes set in light wooden frames, would serve their purpose more effectively if they were placed at an oblique angle instead of vertically. Again, doubts were vigorously though courteously expressed but the work was carried through. Only after it was completed did the reasoning behind what had seemed a stunt prove its soundness to everyone.

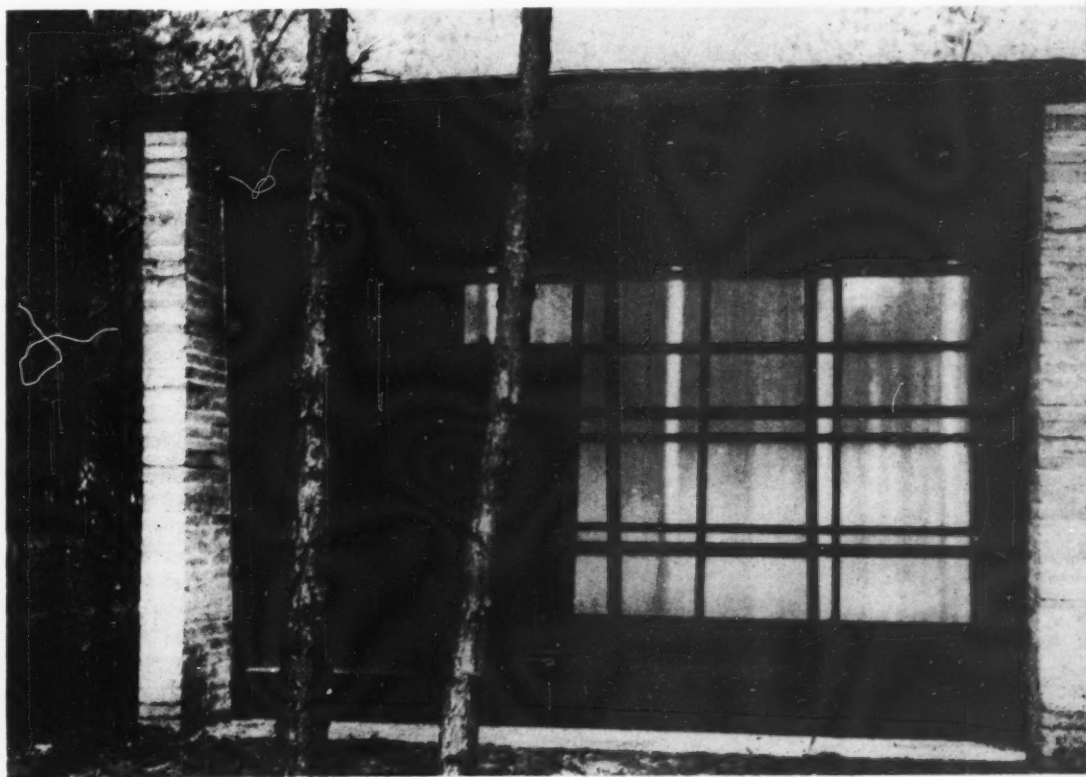
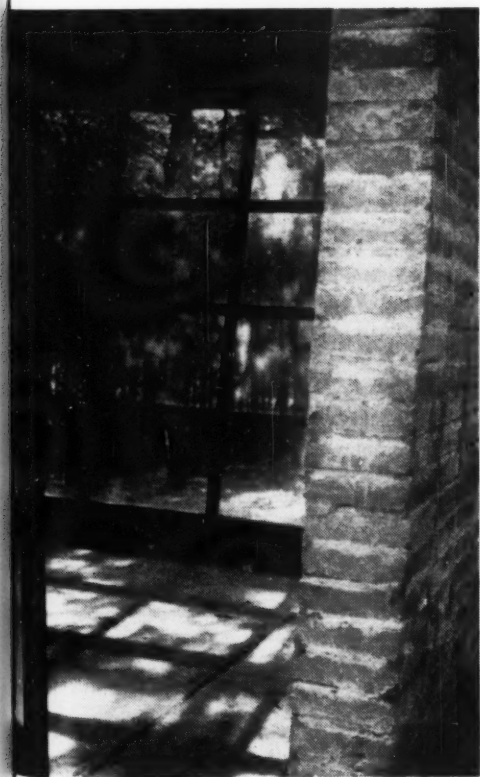
The chief problem was to provide satisfactory acoustics so that the tones of the grand piano would retain their full resonance and quality though confined in a small area. The danger of poor tone was increased because the floor had to be of concrete. By placing the glass walls at an obtuse angle the sounds were directed against the only resonating surface in the room, the wooden ceiling. The result was a full rich mellow tone.

Other foreseen advantages of the unique wall construction were equally proven. Reflection

and glare were eliminated, thus improving the view through the clear-glassed side into the quiet depths of the pine woods. The opposite wall which contained the door was made up of opaque glass panes to give privacy and a soft pleasing light to the interior. The windows and frames were shielded from rain and from roof drippings. The final advantage was not definable but had to do with a quality of spaciousness and charm which might easily be lacking in a simple twelve-foot cube.

Rarely has either an architect or a student the opportunity to combine theory and practice of architecture so closely. Unfortunately, modern building conditions do not permit the architect to participate in this intimate fashion with every detail of the construction process. Perhaps both architects and architecture suffer by their enforced separation. The day of the master builder and his apprentices is over. The architect and his product are today at opposite ends of the assembly line.

The building experience at Black Mountain offered the architect a nostalgic glimpse of the satisfactions which lay in the old master-builder apprentice relationship. For the student it offered proof that architecture is not merely a debased stepchild of the graphic arts, having to do with neatly measured lines, blue-prints, and pretty paper sketches. Architecture is three dimensional form.



## ANNI ALBERS

studied: Art School, Berlin; School of Applied Arts, Hamburg; Bauhaus, Weimar and Dessau / collaborator of Textile Workshop of the Bauhaus. Teaching at Black Mountain College since 1933 / work exhibited, collected and published in Europe and America / published articles on design, weaving, education • at BMC Art Institute

## Constructing textiles



photo by CLAUDE STOLLER

### anni albers:

Retrospection, though suspected of being the preoccupation of conservators, can also serve as an active agent. As an antidote for the elated sense of progress that seizes us from time to time, it shows our achievements in proper proportion and makes it possible to observe where we have advanced, where not, and where, perhaps, we have even retrogressed. It thus can suggest new areas for experimentation.

When we examine recent progress in cloth-making, we come to the curious realization that the momentous development we find is limited to a closely defined area . . . the creation of new fibres and finishes. While the process of weaving has remained virtually unchanged for uncounted centuries, textile chemistry has brought about far-reaching changes, greater changes perhaps than even those brought about through the fast advance in the mechanics of textile production during the last century. We find the core of textile work, the technique of weaving, yet untouched by our modern age, while swift progress in the wider area has acutely affected the quality as much as the quantity of our fabrics. In fact, while a development around the center has taken place, methods of weaving have not only failed to develop, but some have even been forgotten in the course of time.

It is easy to visualize how intrigued, as much as mystified, a weaver of ancient Peru would be in looking over the textiles of our day. Having been exposed to the greatest culture in the history of textiles and having been himself a contributor to it, he can be considered a fair judge of our achievements. He would marvel, we can imagine, at the mass production at an exceedingly low price, at the uniformity of threads and the accuracy of the weaving; he would enjoy the new yarns used . . . rayon, nylon, cellophane, rinyon, aralac, and fiber-glass, to name some of the most important ones. He would admire the materials that are glazed or water-repellant, crease-resistant, or flame-retarding, mothproof or shrinkage-controlled and those made fluorescent . . . all results of our new finishes. Even our traditionally used fabrics take on new properties when treated with them. He would learn with amazement of the physical as well as of the chemical methods of treating fabrics, which give their tensile strength or their reaction to alkalis or acids. Though our critic is used to a large scale of colors, he may be surprised to see new nuances and often a brilliance hitherto unknown to him, as well as a quantitative use of color surpassing anything he had imagined.

The wonder of this new world of textiles may make our ancient expert feel very humble and may even induce him to consider changing his craft and

taking up chemistry or mechanical engineering, the two major influences in this great development, the one affecting the quality of the working material, and the other the technique of production. But strangely enough, he may find that neither one would serve him in his specific interest: the intricate interlocking of two sets of threads at right angles—weaving. Concentrating his attention now on this particular phase of textile work, he would have a good chance of regaining his self-confidence. A strange monotony would strike him and puzzle him, we imagine, as he looked at millions of yards of fabric woven in the simplest technique. In most cases, he would recognize at one glance the principle of construction, and he would even find most of the more complex weaves familiar to him. In his search for inventiveness in weaving techniques, he would find few, if any, examples to fascinate him; while he himself would feel that he had many suggestions to offer.

An impartial critic of our present civilization would attribute this barrenness in today's weaving to a number of factors. He would point out that an age of machines, substituting more and more mechanisms for handwork, limits in the same measure the versatility of work; he would explain that the process of forming has been broken by divorcing the planning from the making, since a product today is in the hands of many, no longer in the hands of one, each adding mechanically his share to its formation according to a plan beyond his control. Thus the spontaneous shaping of a material has been lost, and the blueprint has taken over. A design on paper, however, cannot take into account the fine surprises of a material and make imaginative use of them. Our critic would point out that this age promotes quantitative standards of value, that as a consequence, durability of materials no longer per se constitutes a value and that preciousness through workmanship, therefore, can no longer be an immediate source of pleasure. Our critic would show that a division between art and craft, or between fine art and manufacture, has taken place under mechanical forms of production, that one carrying almost entirely spiritual and emotional values, the other predominantly practical ones. It is therefore logical that the new development should aim at crystallizing usefulness into pure forms, parallel to the development of art, which in its process of purification has divested itself of a literary by-content and has become abstract.

Though the weight of attention is now given to practical forms, purged of elements belonging

to other modes of thought, esthetic qualities nevertheless flow in naturally and inconspicuously. Avoiding decorative additions, our fabrics today are often beautiful, so we believe, through the clear use of the raw material, bringing out its inherent qualities. Since even solid colors might be seen as an esthetic appendage, hiding the characteristics of a material, we often prefer fabrics in natural, undyed tones.

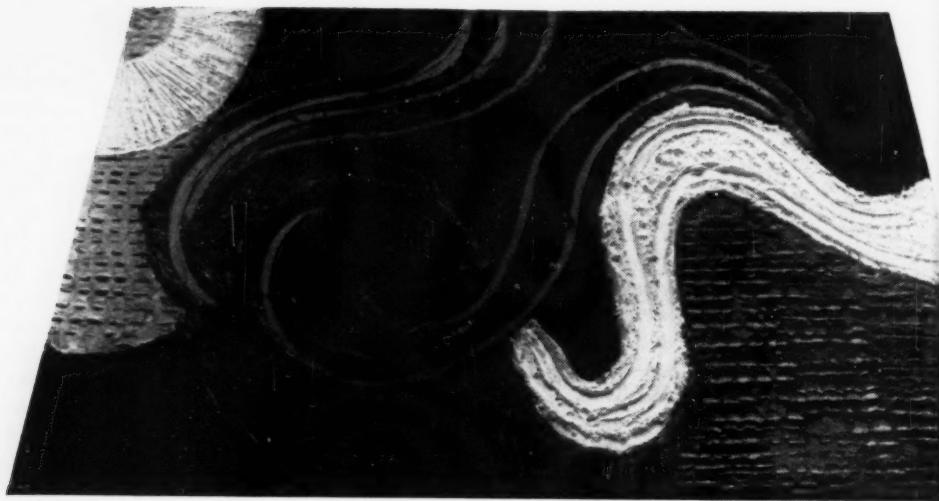
Our new synthetic fibres, derived from such different sources as coal, casein, soybeans, seaweed or lime have multiplied many times the number of our traditionally used fibres. Our materials therefore, even when woven in the simplest techniques, are widely varied in quality, and the number of variations are still increased through the effects of the new finishes. Yards and yards of plain and useful material, therefore, do not bore us. They give us a unique satisfaction. To a member of an earlier cultivated society, such as our Peruvian, these materials would be lacking in the qualities that would make them meaningful or beautiful.

Though we have succeeded in achieving a great variety of fabrics without much variation of weaving technique, the vast field of weaving itself is open today for experimentation. At present, our industry has no laboratories for such work. The test tube and the slide rule have, so far, taken good care of our progress. Nevertheless, since the art of building a fabric out of threads is still a primary concern to some of us, experimenting has continued. Though not in general admitted to the officialdom of industrial production, some hand-weavers have been trying to draw attention to weaving itself as an integral part of textile work.

At their looms, free from the dictates of a blueprint, these weavers are bringing back the qualities that result from an immediate relation of the working material and the work process. Their fresh and discerning attempts to use surface qualities of weaves are resulting in a new school of textile design. It is largely due to their work that textures are again becoming an element of interest. That our mainly flat, mass-produced fabrics should be enriched by those with plastic qualities resulting from strong textural contrasts is a logical development. Texture effects belong to the very structure of the material and are not superimposed decorative patterns, which at the present have lost our love. Surface treatment of weaving, however, can become as much an ornamental addition as any pattern by an over-use of the qualities that are organically part of the

(Continued on page 26)

Study in composition (for graduation examination)  
Fractures in various powders



## The student speaks

*to have the student's point of view represented, we  
asked Jane Slater, a recent graduate in art of Black  
Mountain College to write an article for us. The photos  
shown here formed part of her graduation exhibition.*



Study in matiere combination (for graduation examination)

## jane slater:

*"The world is so full of a number of things." It is particularly full of encumbrances. Every day of our lives we are confronted by the imitation, the ersatz, the by-products of ideas which never quite worked out—which have become distorted through use often beyond recognition.*

*I do not think we can escape them. We find them in the morning papers, in the billboards on the streets, frequently in our art galleries, our literature, politics, schools, in our relationships with others and inevitably in ourselves.*

*But if our lives are so cluttered with flotsam and jetsam they are, by the same token, potential with miracles. That miracles can happen is proven for us in all that we find beautiful, in that which gives to our lives meaning, a constructive purpose.*

*To make miracles a daily occurrence we need only to open our eyes, to look around us and to stop taking our world for granted. We should be humble enough to wonder at the smallest and most common. We should be courageous enough to ally ourselves to that which is larger than ourselves—that which we ordinarily regard from a distance, thinking it beyond our capabilities.*

*If we could do this we would open up a world we scarcely knew existed. We would become discoverers. We would no longer be the inhabitants of the isolated island, to which nothing goes and from which nothing comes. Looking outside our private world we would come to understand ourselves in relationship to a larger world. We would begin to see that in order to live and grow we are dependent on others and they in turn on us.*

*If we could realize and act on this we would make ourselves more valuable to our immediate circle and eventually to the larger circle of society.*

*Certainly, the development of such an attitude is, in the end, the job of the individual, his private fight. But he can be helped towards it by others, by education.*

*The student confronted by the intricate maze of good, bad and indifferent would profit by a kind of guidance which competently presents different fields of knowledge from particular viewpoints but which asks in return not a parrot-like recitative but rather demands that the student make it his responsibility to take it, compare it with other viewpoints, with his own experience and eventually to select and order it for himself.*

*If the student accepts such a responsibility he finds he must observe and investigate himself and all around him more thoroughly than he has ever*

*done before. He will find the process infinitely more trying than the swallowing of the easy pill of the ready-made answer.*

*In considerable measure such a condition for education can be found, I believe, at Black Mountain.*

*Physically, the student at Black Mountain is placed in a position which demands his full attention all of his waking hours. He is immediately immersed into a kind of atmosphere which has been created by a group of people actively concerned with the problem of putting living and learning on a common ground. He sits through meetings, classes, concerts—eats with, works with, talks with—a quite singular cross-section of personalities. Some will be wiser, more mature than he. They will have something to say and a convincing way of saying it. Others will be more like himself, still looking and wondering a good deal.*

*He will observe and will find he is being constantly observed. He will begin to make judgments only to find that he must daily rearrange them.*

*Because Black Mountain College gives him no "outside" or artificial rules or patterns to go by he gradually learns to think and act with care and intelligence. For he knows that he alone is responsible for the results of his actions, and as he is a member of a community must also be ready to accept the consequences of his actions on that group.*

*He learns not to trust in any of the more or less established "techniques" or tricks in his dealings with his fellow community members and in his own studies. Rather, he will very probably find he must do away with or rearrange most of his previous conceptions and start all over again.*

*Often, his most immediate rearranging job lies in Black Mountain College itself. If he has been exhilarated with a first impression of Black Mountain as an idyllically united group he will be badly disillusioned. For he will find as many viewpoints as there are people. It is his job then to slowly develop his own viewpoint to be strong enough and flexible enough to stand up with, not against the others—so that it becomes a positive contribution to the general group.*

*I think that this is the student's underlying problem throughout his entire period at Black Mountain. The untangling is painful and usually takes a long time. But at that moment when the student begins to set straight the first threads then Black Mountain can say it has fulfilled its purpose. It has helped to prepare the student to meet the indiscriminately crowded world.*

## LIVING ARCHITECTURE OR INTERNATIONAL STYLE

(Continued from page 11)

Wright in the United States, a Le Corbusier in France, and an Alvar Aalto in Finland (illustration No. 2, 3, 4). They vary ever so much in their form-expression, according to the various regional conditions which their architects have studied and they vary also with regard to the personal peculiarities of their creators. We injure the growth and influence of their work by wrongly classifying it under "The International Style", thus diverting attention from its true aims. Only periods of the past are so definite that they may be classified by the historian as a "style". But a feeble habit of our generation causes us to label prematurely any living movement which is still in the process of growth. Hence the new architecture has been stamped as "The International Style". Genuine new building forms created for specific regional conditions have promptly been imitated in regions where they are out of place. Imitation has become a fatal habit indeed, hard to exterminate. But who can be blamed when education has failed to develop a more profound approach?

So far, we have been exceedingly successful in working out ways of acquainting our young with the achievements of the past by a reproductive and imitative approach, but we are not so successful in stimulating them to come forth with their own creative ideas. We have made them study art history so hard that they have found no time to express their own feelings. By the time they have grown up, they have developed such fixed ideas about what art and architecture are that they have ceased to think of them as something to be freely approached and created by themselves. They have lost the joyful, playful urge of their early youth to shape things into new forms, and they have become instead self-conscious onlookers who all too often withdraw into some remote period of art history because their educational guidance was built up on the mentality of aesthetes rather than of creators.

But the tide has turned. Living architecture has come of age, fighting against heavy odds and constantly on guard against adulteration of its spirit, which is real, organic, and from the earth. Having passed through all the vicissitudes of its developments myself, I know that its scope goes far beyond its technical and scientific aspects. Passion and inspiration as well as scientific thinking have created it. Filled with the delight of a new beauty, of a new aspect towards life, modern architects have rediscovered that man must be the focus, that animation by simple means derived from the natural environment is needed—not aesthetic stunts. A new set of standards in architecture has been born which draws its life from the climate, from the soil, and from the habits of the people. The "International Styles" of by-gone periods, however, are fading fast under the light of this new architectural vision.

## CONSTRUCTING TEXTILES

(Continued from page 23)

fabric structure. We can already find this new type of mannerism.

Though it is through the stimulating influence of hand-weaving that the industry is becoming aware of some new textile possibilities, not all hand-weaving today has contributed to it. To have positive results, a work that leads away from the general trend of a period has to overcome certain perplexities. There is a danger of isolationism . . . hand-weavers withdrawing from contemporary problems and burying themselves in weaving recipe books of the past; there is a resentment of an industrial present, which due to a superior technique of manufacture, bypasses them; there is a romantic overestimation of handwork in contrast to machine work and a belief in artificial preservation of a market that is no longer of vital importance.

Crafts have a place today beyond that of a backwoods subsidy or an important therapeutic means. Any craft is potentially art, and as such not under discussion now. Crafts are problematic when they become hybrids of art and usefulness (once a natural union), not quite reaching the level of art and not quite that of clearly defined usefulness. An example is our present day ash-tray art . . . trash.

Modern industry is the new form of the old crafts, and both industry and the crafts should remember their genealogical relation. Instead of a feud, they should have a family reunion. Since the weaving craft is making, in an unauthorized manner, its contribution to the new development and is beginning to draw attention to itself, we can look forward to the time when it will be accepted as a vital part of the industrial process.

The influence that hand-weaving has had thus far has been mainly in the treatment of the appearance, the epidermis, of fabrics. The engineer-work of fabric construction, which affects the fundamental characteristics of a material, has barely been considered. It is probably again the task of hand-weavers to work in this direction. For just as silk, a soft material by nature, can become stiff in the form of taffeta through a certain thread construction, and cellophane, a stiff material, can be made soft in another, so an endless number of constructional effects can produce new fabrics. The increasing number of new fibres with new qualities creates a special challenge to try the effects of construction on them. As chemical treatment has produced fluorescence, so structural treatment can produce, for example, sound-absorption. If chemistry has given us water-proof shower curtains, weaving construction can give us dust-repellent drapery or light-reflecting wall materials. Our ancient Peruvian colleague might lose his puzzled expression, seeing us thus set for adventure with threads, adventures that we suspect had been his passion.

Industry should take time off for these experiments in textile construction and, as the easiest practicable solution, incorporate hand-weavers as laboratory workers in its scheme. By including the weaver's imaginative and constructive inventiveness, and his hand-loom with its wide operational scope, progress in textile work may grow from progress in part to a balanced progress.

## PENNSYLVANIA CRAFTSMEN

● The Pennsylvania Guild of Craftsmen announces an exhibition of Crafts in the galleries of the Philadelphia Art Alliance, 251 South 18th Street, April 15th to May 5th. The Guild invites all craftsmen to submit their work to its first state-wide exhibition of Pennsylvania crafts. The purpose is to show the public the finest work of contemporary craftsmen and to offer a sales outlet for craft products. Each article exhibited will be labeled with a sticker of the Guild seal—a mark of meritorious craftsmanship. During the exhibition period there will be demonstrations of various crafts.

The exhibition is sponsored by the Philadelphia Chapter of the Guild—Pittsburgh, Harrisburg, Allentown and Lancaster Chapters co-operating. The chairman of the Exhibition Committee is Emily Z. Dooner.

## NEW THEATER LAMP BOOKLET

● For theater operators, engineers and technicians, architects and decorators, a new booklet with ideas and suggestions for effective use of lamps in theaters is announced by the Westinghouse Electric Corporation. Emphasizing particularly the new fluorescent circline and the slimline lamps, the new 32-page illustrated booklet gives detailed information concerning the selection, use and maintenance of lamps for all theater applications. It contains two dozen large architectural pencil renderings and 90 small lighting application and idea drawings.

Incandescent sign lamps, fluorescent lamps, spotlights and floodlights for exterior and marquee lighting are discussed. In a section devoted to lobby and foyer lighting, suggestions are sketched for over-all illumination and special effects for posters, ticket windows and heavy traffic areas. The discussion of effective auditorium lighting includes the use of decorative "black light". Lighting for safety and utility, both in auditoriums and lobbies and backstage is considered, and Sterilamp installations for all sections of the theater are discussed. The booklet also describes and pictures lamps for outdoor and drive-in theaters, and easily controlled stage lighting. Six pages of tables in the back

## DESIGN PARADE

of the book are specially designed to fit the needs of the theatrical industry and to aid in ordering lamps. A copy of the new booklet may be secured from the Westinghouse Lamp Division, Bloomfield, N. J.

## HONORS TO TEAGUE

● A singular honor was conferred on an Industrial Design organization when Walter Dorwin Teague received the Naval Ordnance Development Award at a special presentation dinner at the Park Lane Hotel, New York City. Both the New York and Los Angeles Offices are recipients of the award, which for the first time was made to an Industrial Designer.

## PROGRAM SPEAKERS

● Program chairmen seeking speakers for school assemblies or forum meetings can find sources of lectures and discussion leaders on almost every subject imaginable by using the new directory of 156 national organizations entitled **WHERE TO GET SPEAKERS AND DISCUSSION LEADERS** (19 pp., mimeo single copies, 50c) just published by the Program Information Exchange, 41 Maiden Lane, New York 7, New York.

## SYRACUSE MUSEUM TO RESUME CERAMIC SHOW

● The Syracuse Museum of Fine Arts announces the resumption of the National Ceramic Exhibition, discontinued during the war years, in November 1946, opening on November 3. This exhibition, the 11th Ceramic National will be sponsored jointly by the Syracuse Museum of Fine Arts and the Onondaga Pottery Company, makers of Syracuse China, in celebration of their 75th Anniversary.

The first booking of the circuit to follow the initial showing in Syracuse has been made by the Metropolitan Museum of Art for January 1947. This marks the 50th anniversary year of the Syracuse Museum of Fine Arts, which was founded by Dr.

George Fisk Comfort, one of the organizing founders of the Metropolitan, now celebrating its 75th year.

A meeting of the National Ceramic Advisory Council was held in the office of Mrs. Juliana Force at the Whitney Museum of American Art, on March 11, with the chairman, William M. Milliken, Director of the Cleveland Museum of Art, presiding.

At this meeting it was decided to establish regional juries in different parts of the country; for the show has become too large to have entries shipped directly to Syracuse for jurying. Los Angeles will serve the West Coast Region, with the Los Angeles County Museum of History, Science and Art as headquarters; The Cleveland Museum of Art will be the center for the Ohio Region; with centers in New York City, in Chicago and New Orleans to be announced.

Preliminary conditions will be mailed later this month to ceramists, giving dates for regional jury deadlines. A national Jury will meet at the Syracuse Museum in mid-October for final selection and the awarding of the prizes.

The National Ceramic Exhibition was founded by the Syracuse Museum in 1932 in memory of Adelaide Alsop Robineau, the founder of *Design* and internationally-known Syracuse ceramist. In 1937 the Ceramic National was officially invited to Denmark, Sweden, Finland and England. This was the first all-American ceramic exhibition ever invited abroad and was financed by the Rockefeller Foundation. In 1939 the Ceramic National was invited by Dorothy Liebes, the Director of the Decorative Arts Section of the Golden Gate International Exposition, at San Francisco, to represent American ceramic art at the Exposition.

In 1941, in celebration of the Tenth Anniversary of the National Ceramic Exhibition, the first exhibition of Contemporary Ceramics of the Western Hemisphere, including works from the South American countries and from Canada, was held, sponsored jointly by the Syracuse Museum of Fine Arts and the International Business Machines Corporation.

Each year a circuit has been selected by the Jury and has been booked by leading museums and galleries throughout the United States.

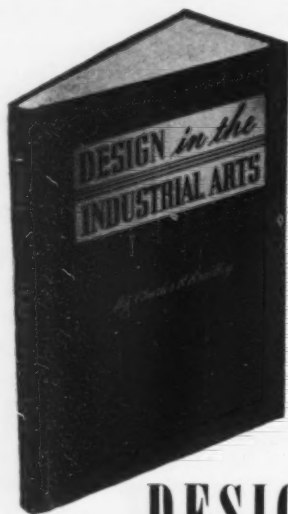
## JOSEF ALBERS

(Continued from page 17)

*made tradition but those about whom he reported, Giotto and Masaccio, for instance, who were aware of the new tasks and found their solutions, gave new revelations. Many Winkelmans and Ruskins cannot teach us as much as one Cezanne, one Picasso.*

*Tradition for tradition's sake is stagnation, as education not aiming at action is retrogression. We have heard again recently from the other side of the Pacific that making history is more than knowing history.*

*The past has lead to the present. Whether the past will be a help to us or a hindrance, depends on how we respect the present.*



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# BOOKS FOR YOU

**NEW ART EDUCATION SERIES** by Elise E. Ruffini and Harriet E. Knapp. Nine paper covered Books with **TEACHERS REFERENCE AND COURSE OF STUDY** 40 pages 8¼ x 11 inches, American Crayon Co., Practical Drawing Co.

This attractive set of books is designed to bring help to teachers in presenting "art for you, your school, home and community." The crying demand by teachers in the schools of America has been answered by providing this series in which many ideas are brought to those who need them and in a very impressive format. Every book from the first one, intended for first grade use, right up through the ninth is filled with exciting and pertinent arts and crafts suggestions. These should bring help to those teachers who have little or no art background as well as timely suggestions to those instructors who feel the need of ideas from outside. This is a significant work emanating from Teachers College, Columbia University where Miss Ruffini has been acting head of the Fine Arts Department. She has years of teaching experience and work with teacher education in art and in an institution where many of our greatest art educators have contributed so much to the advancement of this important factor in education. In the preparation of this series of art books she has had as co-author Miss Harriet E. Knapp who is an instructor in design and crafts at Columbia University.

Starting with the first book there is a wide range of suggestions offered including: work with paper, lettering, color, design, bookmaking, masks, puppets, painting, drawing, art in the home, crafts, workshop, selection and arrangement, posters, murals, dolls, clay. Other books in the series present; package design, bargello, cartoons, chalk design, photography, interior design, housing, scratch board, sculpture, ceramics, historic costume and art opportunities and more.

The important part of the series is the Teachers Reference and Course of Study which is, as its title implies the guide. It states many of those background philosophies which the art teacher needs in order to realize the best work. On art and education, Miss Knapp writes, "In art education, if the teacher will provide incentive and stimulus through a wide range and variety of activities, giving all the encouragement that she can, and at the same time instill the best available ideas on design and arrangement, end-products will take care of themselves to the edification of all concerned. They will be fundamentally completely good. Exhibitions will be enthusiastically received. Art will be the high-light of the school program."

**HOW TO DRAW ANIMATED CARTOONS** by Alvin Epstein. 64 pages, 9 x 12 inches. Price \$2.50 Fully illustrated.

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**DESIGN: AN INTRODUCTION**, by Janet K. Smith. 170 pages, 8½ x 10½ inches. Price \$3.50 Illustrated.

Here is a book which strips art of all its obscurities and makes a down-to-earth plea for common sense and art quality. Written conversationally, the book makes it clear that art belongs to you. It surrounds you in your home and your work. If your pitcher drips on the tablecloth, it is an inferior article based on faulty design. If your cigarette lighter won't light, it is a utensil lacking artistic integrity. You are an actual art patron, collaborating, although quite unconsciously, with the artist and designer. **DESIGN: AN INTRODUCTION** stimulates a creative approach to art. The book examines painting, sculpture, and architecture from the point of view of art elements and art principles. The meaning of canvasses that appear unintelligible at first is quickly grasped upon consideration of the fundamentals involved. Here are clear, logical evaluations of art trends, from the primitive to the surrealist. Each art concept is explained verbally and by means of illustrations.

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**2. Mailing . . .** Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U.S.A. Name and address of contestant must be on outside of package.

**3. Eligibility . . .** Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

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**5. Specifications . . .** Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

**6. Size of Design . . .** Width—must be either 18"—20½"—24"—27½". Height—must be either 15"—18"—21"—24".

**7. Entries . . .** You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

**8. Liability . . .** Entrants agree to submit designs conceived only by them, and to hold sponsor harmless from any liability connected therewith. Entries are submitted at entrant's risk.

**9. Return of Entries . . .** Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

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